Course section: Fall 2014, Wednesday, 9:35-12:25  
Location: EDUC 216  
Instructor: Sandria P. Bouliane  
Email: sandria.pbouliane@mcgill.ca  
Office: McGill Institute for the Study of Canada  
Office Hours: By appointment  

Course Description  
The main focus of this course is on popular music recorded in Quebec during the 20th century, including French, English and Allophone artists. It deals with topics concerning Quebec popular music with the goal of integrating key social, cultural, political and historical aspects. Because popular music is also a matter of personal taste, lifestyle and trends, the course will call on students’ curiosity and experiences to enhance class activities. The pedagogical approach of this course will use different teaching methods to ensure both transmission of knowledge and active learning.  

Language requirement: A passive knowledge of the French language is a valuable asset for this course (A capacity to read and to understand oral French). Lectures will be given in English.  

Objectives  
• Introduce students to different musical genres and styles as they were developed in Quebec during the 20th century;  
• Introduce students to the main actors of popular song in Quebec (artists, songwriters, directors, producers, record companies, etc.);  
• Make connections between different linguistic/cultural music scenes;  
• Develop students’ ability to hear, recognize and name different styles, songs and artists who have influenced the development of music in Quebec;  
• Introduce the student to multidisciplinary approaches in the study of popular music.  

Evaluation  
1. Attendance and participation (15%):  
   Students are expected to complete weekly readings and audio listenings prior to the period for which they have been assigned so as to have a better grasp of the subject matter and participate in discussions. Regular attendance is expected.  

2. Portfolio (45%):  
   Throughout the fall, students will put together a learning portfolio which will include a mix of formal and informal learning. It will consist of a brief summary of 10 classes (200-300 words),
comments on the readings (100-200 words), personal insights, musical appreciation and audio-video content. More details will be given in class. The portfolio will be submitted twice, on October 3rd and on November 26th.

Grading scale:
Course summaries 10%
Reading summaries 10%
Personal and creative content 15%
Peer assessments (oral presentation) 10%

3. Midterm presentation on music festivals (10%)
For this assignment students, in groups of two, will give a 6-8 minute oral presentation on a music festival held in Quebec. Each team is also expected to create a visual aid outlining the presentation that will be shared with classmates on MyCourses.

4. Final research paper and oral presentation (30%): A critical review of an album is suggested, however, if you would like to pursue a topic of your own choice, please submit a written proposal and have it approved before September 24th. A detailed plan is due on October 10th and worth 10%. The written essay (8 pages, double-spaced), worth 10% and is due on December 14th. The output will be a presentation during one of the two last classes. Each presentation should be 15 minutes long and worth 10%.

**A MyCourses page will be available for this course. We will use the page to make information available to you. Also, you can use it to communicate with the instructor or with other students. The readings will be posted to MyCourses and all assignments must be submitted electronically into a MyCourses dropbox. Be sure to upload the correct document named in the following manner:
LASTNAMEfirstname_assignment.fileformat
Ex. PBOULIANEsandria_Final paper.docx or SMITHjohn_portfolio.pdf

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**McGill Grading**

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## Schedule of topics and readings

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<tr>
<th>WEEK</th>
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| **Sep. 3** | *Introduction/Course outline*  
  - Course content and limitations + Terminological reflections  
  - Portfolio entries begin | |
| **Sep. 10** | *The making of Quebec's popular music history, 1890-1950*  
  - P. Bouliane, S., “First Recordings of Popular Songs in French Canada”. | |
| **Sep. 17** | *Québec's popular music as an artefact*  
  - Grenier, L., “Je me souviens”…en chansons: articulations de la citoyenneté culturelle et de l'identitaire dans le champ musical populaire au Québec”.  
  - 11h30 Hélène Laurin “Musée et musique: narration et légitimation” | |
| **Sep. 24** | *Popular music and nationalism(s)*  
  - Durand, C., “Entre exportation et importation. La création de la chanson québécoise selon la presse artistique, 1960-1980”.  
  - Jones, C., “Song and Nationalism in Quebec”.  
  - Piroth, S., “Popular Music and Identity in Quebec”.  
  - Festival and term paper’s subject approval | |
| **Oct. 1** | *Singer-songwriters: from Chansonniers to Hip hop*  
  - Ramson, A., “Québec History X”: Re-Visioning the Past Through Rap”.  
  - TBA  
  - 11h30 Luc Bellemare “About the singer-songwriter Félix Leclerc” | Oct. 3rd: Portfolio |
| **Oct. 8** | *Being outsider/insider: native and exiled music*  
  - Proulx, R., « L’Émergence des chanteurs immigrants sur la scène de la musique populaire au Québec : l’exemple de Corneille et de Lynda Thalie ».  
  - Scales, C., “First nations popular music in canada: musical meaning and the politics”.  
  - Laura Jordan Gonzalez “About the chilian artist Alberto Kurapel” | Oct. 10th: Term paper detail plan |
| **Oct. 15** | *About Festivals and concert venues (hall, bar, theater, etc.)*  
  - Cummins-Russell, T. A. and N. M. Rantisi, “Networks and place in Montreal’s independent music Industry”.  
  - TBA | |
| **Oct. 22** | *Oral presentation on Festivals* | |
| **Oct. 29** | *Musical press, fanzines and its others*  
  - TBA  
  - Louis Rastelli “About the alternative music press in Montreal” | |
| **Nov. 5** | *Québec record companies*  
  - Straw, W. “L’industrie du disque au Québec”. (FR/EN)  
  - John, C., [n.d.] “Quebec Song: Strategies in the Cultural Marketplace”.  
  - Catherine Lefrancois “About country-western’s label records”  
  - François Mouillot “About Constellation Records and Alien8 Recordings” | Dec. 14th: Final paper |
| **Nov. 12** | *Punk*  
  - Érik Cimon, “Montreal Punk” | |
| **Nov. 19** | *Oral presentations* | |
| **Nov. 26** | *Oral presentations* | Portfolio |
Required readings and others

Exhibition


Readings


Grenier, L. 1997. “«Je me souviens»…en chansons: articulations de la citoyenneté culturelle et de l’identitaire dans le champ musical populaire au Québec”. *Sociologie et sociétés* vol. XXIX, n° 2, automne : 31-47

Jones, C., 2000, “Song and Nationalism in Quebec”, *Contemporary French Civilization*, vo. XXIV, no 1 (Spring/Summer) [http://mlrc.hss.cmu.edu/FacPages/cjones/QuebecSong1.pdf](http://mlrc.hss.cmu.edu/FacPages/cjones/QuebecSong1.pdf)


Recommended readings (To be continued)


Straw, W. « Music From the Wrong Place : On the Italianicity of Québec Disco ». *Criticism*, vol. 50, no 1: 113-132.

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**Use of Mobile Computing and Communications Devices**

Mobile computing and communications devices are permitted in class insofar as their use does not disrupt the teaching and learning process. But:

1. The use of MC2 devices must, in all cases, respect policies and regulations of the University;
2. Due to the potential use of MC2 devices for recording and voice communication, such use is not permitted without explicit permission:
   - No audio or video recording of any kind is allowed in class without the explicit permission of the instructor;
   - MC2 devices are not to be used for voice communication without the explicit permission of the instructor.

**Plagiarism and Student Conduct**

Students should be familiar with McGill University’s student policies and student responsibilities. Special attention should be paid to the policies on plagiarism. McGill policy and student responsibilities can be found online at http://ww2.mcgill.ca/students-handbook/.

**Mcgill policy statements**

1st statement – Academic Integrity

“McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).”

2nd statement: Charter of Students’ Rights

“In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. (Approved by Senate on 21 January 2009)”

3rd statement — N/A (only where there is a final exam)

4th statement

“In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.”